ART GALLERY OF ONTARIO

AGO NEWS

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Satirical and Historical Prints

Images of the French Revolution

TO MARK THE 200TH ANNIVERSARY OF THIS PROFOUNDLY influential event in the social and political history of Western civilization, the Art Gallery of Ontario presents two exhibitions: *Face à Face: French and English Caricatures of the French Revolution and its Aftermath* and *Images of the French Revolution*. Organized by the AGO and the Musée du Québec respectively, the exhibitions are on view in the Margaret Eaton Gallery, the Members' Lounge Corridor, and the Trier Galleries from July 14 – September 10.

BY KATHARINE LOCHNAN

"Paris is in the streets; – rushing, foaming like some Venice wine-glass into which you had dropped poison … At every street barricade, there whirls simmering a minor whirlpool, and all minor whirlpools play distractedly into that grand Fire-Maelstrom which is lashing around the Bastille. Let that rock-fortress, Tyranny's stronghold, look to its guns! And so it roars, confusion as of Babel; noise as of the Crack of Doom! Sinks the drawbridge, rushes-in the living deluge: the Bastille is fallen! … In the Court, all is mystery, not without whisperings of terror; his majesty kept in happy ignorance, perhaps dreams of double-barrels and the Woods of Meudon. Late at night, the Duke de Liancourt unfolds the Job's-news. Said poor Louis, 'Why that is revolt!' – 'Sire', answered Liancourt, 'it is not a revolt, – it is a revolution.'" (Thomas Carlyle, *The French Revolution*)

It was on July 14, 1789, that the storming of the Bastille took place, bringing to an end the three-tiered society of the *ancien régime*, and ushering in, in breathless succession, the periods known as Revolution, Terror, Directory, and Consulate.

This year, in recognition of the debt which the twentieth century owes to the Enlightenment and the French Revolution, the bicentennial is being marked around the world with a wide variety of cultural events. Needless to say Paris is the hub of the festivities, which will include such relatively tame events as the unveiling of the new Opera house, the restored Arch de Triomphe and Musée Carnavalet, and the Jacques-Louis David retrospective at Versailles in late autumn. Bastille Day will be marked, in the spirit of the great festivals of Revolutionary France, by a two-hour "opera-ballet" by Jean-Paul Goude entitled *La Marseillaise: The Festival of the Tribes of the Planet* which as described in an article in *The Globe and Mail* by Claire Rosenberg, will contain a cast of 8,000 people, 1,000 sheep, and surreal floats which include a twenty-four-foot Chinese drum pulled by 150 bicycles with their bells ringing, surrounded by Peking Opera dancers swaying to a cacophany of atonal Chinese music and Afro-Western rhythms; 200 military bagpipers and drummers from Britain enveloped in a cloud of fog; 150 African drummers perched on a twenty-five-foot pyramid of metal drums; a portable skating rink on which a Russian dancing bear and ballet dancer will perform among a storm of snowflakes, and American moon-walkers.

The English-speaking world is also paying tribute to the event. There are many special exhibitions and performances taking place in the United States in recognition of the importance of the thinking of the *philosophes* in the drafting of the American Declaration of Independence in 1776, and in London the exhibition *The Shadow of the Guillotine*, organized by David Bindman, will have pride of place at the British Museum this summer. In Canada, where the traditions blend, the anniversary is being marked by such events as the superb production by the Canadian Opera Company of *Andrea Chenier*, and by the two exhibitions organized as pendants by the Musée du Québec and the Art Gallery of Ontario: *Images of the French Revolution*, and *Face à Face: French and English Caricatures of the French Revolution and its Aftermath*.

While the United States and Britain closely followed the events of the French Revolution, little or nothing appears to have been known of it in Québec. Britain and France were in an almost continuous state of war from 1689 to 1815: in 1756, during the Seven Years' War, they met on the Plains of Abraham. Here General James Wolfe defeated the valiant Marquis de Montcalm, bringing about the surrender of New France to Britain. When the Revolution broke out thirty-two years later, fearing insurrection, the British authorities censored the flow of news into the area unless favorable to their position. The sole item to survive is a broadside published in 1793, designed to turn French Canada against France. An account of the Regicide was accompanied by the pathetic text of the king's last will and testament, and a primitive schematic engraving of King Louis XVI on his way to the guillotine. A copy of this rare and fascinating document from the Bibliothèque Nationale du Québec, Montréal, may be seen in the exhibition *Images of the French Revolution*.

This exhibition, organized by Claudette Hould of the Université de Montréal for the Musée du Québec, draws on collections in Québec and France, including the unparalleled holdings of the Musée Carnavalet and Bibliothèque Nationale in Paris. The ten-year period of Revolution is revealed through etchings and

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James Gillray (British, 1757-1815), *The Zenith of French Glory*, 1793; hand-coloured etching, 35.5 x 25.0 cm. Unknown (French, late 18th century), *La Brillante Toillete de la Déese du Gout*, c.1770; etching and engraving, 29.0 x 19.0 cm. AGO. Gifts of Trier-Fodor Foundation.

Unknown (French, early 19th century), *Serment des Calicots*; hand-coloured lithograph on wove paper, 27.7 x 39.7 cm. AGO. Gift of Trier-Fodor Foundation. Left: François-Denis Née (French, 1732-1817), *View of the Former Bastille*; etching and line engraving, 24.2 x 31.3 cm. Private Collection, Montreal.

Profiles

New Faces in the Curatorial Division

BY CHRISTINE BOYANOSKI

ONE OF THE MAJOR STRENGTHS OF AN ART INSTITUTION lies in its curatorial division which drives the program. There have been several new additions to the curatorial staff in recent months; the energy and special expertise that these individuals bring to their positions promise to make significant contributions to our institution. One group that has seen the greatest change is that of the assistant curators, particularly in the contemporary area. Christina Ritchie, assistant curator of international contemporary art, and Michèle Thériault, assistant curator of Canadian contemporary art, have recently assumed the two new positions that were created in anticipation of Stage III after the departure of Barbara Fischer, former assistant curator of contemporary art. Barbara resigned last year to take up the position of curator at the Power Plant at Harbourfront.

Assistant curators Christina Ritchie and Michèle Thériault recently joined the curatorial division of the Gallery.

Christina Ritchie has worked as an independent curator and as video curator at Art Metropole in Toronto before joining the Art Gallery of Ontario last December. Prior to that, she was director of the Foundation for Art Resources (F.A.R.), a progressive organization at that time (1976-81) operating in Los Angeles. At F.A.R., Christina was involved in the organization of group and one-person exhibitions, performances, and screenings, including Matt Mullican, Lawrence Weiner, and Louise Lawler.

Christina first developed an interest in video as a student at NSCAD (Nova Scotia College of Art and Design) in the early 1970s, and working on a documentary about the school, she developed a liking for the narrative aspect of film as a medium. Having since developed a broad and deep knowledge in this area, she will be able to contribute significantly to the newly enhanced video program at the Art Gallery of Ontario.

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Museum Architecture in Retrospect

AGO Stage III: A Metamorphosis

BY LYNNE THOROGOOD-BURRY

MUSEUMS AND ART GALLERIES BELONG TO A DISTINCT architectural tradition. In Europe the palaces and country houses, in which private art collections were exhibited in rooms designed especially to showcase works of art, became the public museums and galleries of the nineteenth century. The twentieth century has witnessed dramatic changes in attitude, and today it is not unusual to find contemporary art collections exhibited in factories and warehouses.

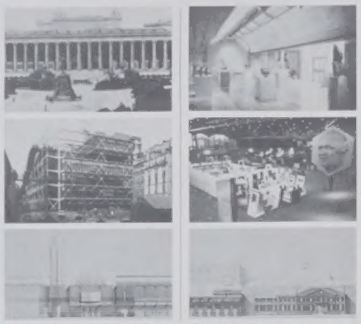
What a museum should look like is still a much debated question. The changing demands and pressures placed on galleries and museums in the 1980s now move the question of what a museum should *be* to the centre of the debate. Traditionally, galleries and museums have had a distinct presence as the custodians of the cultural heritage of the community. Now they are the constituent institutions for the community, the governments, corporations, and private donors that subsidize them.

The architect designing the exterior and interior spaces of a gallery has the difficult task of responding to, and balancing the demands of the institution and the community. One has to consider the design of the exhibition spaces, the types of art work they will house, lighting systems, and conservation requirements, just to mention some of the most important issues. Expansion implies the need for larger operating budgets, increased staff, and expanded public services. Consequently, commercial facilities such as shops and dining areas must be added to generate more revenue. The expansion has to be considered carefully so that the services that support the institution do not override its prime function – to display works of art.

Central to the debate is the question of image. How the gallery wants to be perceived by the public and how the architecture will help create that desired image. These concerns, which are common to all museum and gallery building programs in the twentieth century, are the key issues that the new Stage III expansion at the Art Gallery of Ontario has to contend with in the design of the new building.

Stage III is important because of the gallery's dire need of more space to display its expanding collections. It also marks a milestone in the evolution of the City of Toronto as the AGO keeps pace with international museum standards. As the metamorphosis of the Art Gallery of Ontario is about to unfold, it might be useful to recall some of the more memorable moments in the history of museum architecture.

Many architectural historians and architects feel that the most successful public museums were those of the late eighteenth and early nineteenth centuries, particularly the buildings of nineteenth-century German architect Karl Friedrich Schinkel (1781-1841). His



Altes Museum, Berlin; Karl Friedrich Schinkel (1823-30). Kimbell Art Museum, Fort Worth, Texas; Louis Kahn (1969-72). Centre Georges Pompidou; Exterior and interior views; Piano and Rogers, 1977; ©Harthill Art Assoc.; Detail of north and south elevations of AGO Stage III expansion. Watercolours by Howard Sutcliffe.

Altes Museum in Berlin (1823-30), which is still regarded today as one of the greatest museum designs, introduced a second story and a grand staircase, increased exhibition space by adding panels set perpendicular to the walls, while generous windows on the exterior walls filled the rooms with natural light.

Jean-Nicolas-Louis Durand (1760-1834) had a profound influence on Schinkel's work. Durand's museum design, published between 1802 and 1805, which consisted of a series of long vaulted galleries surrounding four courtyards and a rotunda and thus expressed his theory of modular proportions, came to be considered as the ideal model and was reinterpreted in museum architecture throughout the nineteenth to the mid-twentieth century. This concept is evidenced at the AGO in the section built by Darling and Pearson in 1935. The Walker Court, the central courtyard, the three long galleries surrounding it, and the four corner rotundas echo the classical symmetry of Durand's modular style of museum architecture.

After the Second World War, the concept of 'universal' open spaces became popular with modernist architects. Mies van der Rohe's New National Gallery in Berlin (1962-68) expressed these ideas especially well as does the Centre Georges Pompidou in Paris (1971-77) by Piano and Rogers, which refers back to the exposition hall style of the great Crystal Palace in London, constructed in 1850-51.

During the late 1960s and 1970s, international museum design began to once again emphasize the value of natural light in defining architectural space as is evident in the Kimball Art Museum in Fort Worth, Texas, (1966-72) by architect Louis Kahn (1901-74). Kahn created vaulted galleries integrated with flowing spaces, where natural light enters through side windows opening onto inner courtyards. Kahn's innovative use of old planning types combined with new structural systems have had a great influence on recent museum design.

Many complex issues surrounding contemporary museum architecture are innovatively expressed in the design plans for the AGO's Stage III. The new galleries for contemporary art will have combinations of natural and incandescent light filtered through a vaulted skylight. Galleries of varying scale will address the requirements of the various collections whether they be oversize contemporary installation pieces, intimate Old Masters, or fragile works on paper.

The Stage III building design, conceived in the joint partnership of Barton Myers Associates and Kuwabara Payne McKenna Blumberg Architects, will stress the importance of public interaction with the building. The Dundas Street façade, scaled to remain harmonious with the adjacent Victorian architecture, will provide a retail concourse accessible from the street. A tower at the new north-east entrance will stress the presence of a distinct cultural institution in the community. The new entrance lobby capped with a skylit pyramid will be a welcoming and powerful entrance leading to the exhibition galleries. In the tradition of nineteenth-century museum design, Stage III will include a grand staircase leading from the main lobby to an enfilade of skylit contemporary galleries.

Unlike the National Gallery in Ottawa, the architects for Stage III have had to integrate both old and new elements of the building into the design concept. The Georgian façade of the Grange will be brought into harmony with the new south-west façade by scaling the proportions and spacing of the windows to conform with the style of the Grange. Brick, the same colour as the Grange brickwork, will serve to enhance this marriage of styles.

What contemporary art galleries should represent to the public and how that image should be reflected in architectural design remains a topic of debate. How and why a museum should grow is a complicated issue which poses more problems than solutions. While architectural resolutions to the issues surrounding international museum design remain conjectural, the new and exciting design proposed for Stage III will address these issues in a challenging and innovative way.

Lynne Thorogood-Burry is Stage III Project Co-ordinator at the AGO.

FRENCH REVOLUTION continued from p. 1

engravings, many of them hand-coloured, which range in artistic quality from the highly finished, professional *gravures savantes*, to naïve, and often poorly printed or worn etchings by anonymous *amateurs*. They depict such major events of the Revolution as the oath of the Tennis Court, the storming of the Bastille, and the march of the women to Versailles, as well as the festivals, monuments, and symbols that were designed to be grafted onto and supplant the religious and secular traditions of the *ancien régime*.

While painters lost their aristocratic system of patronage during the Revolution, engraving and etching flourished. Prints were relatively inexpensive to produce, could be printed in quantity, and used to disseminate visual information and propaganda. In France, more than 6,000 engravings were published by over 360 engravers between 1789 and 1799.

Not all of the prints produced during this era were of a documentary or uncritical nature. Caricature, suppressed under the *ancien régime*, emerged during the early years of the Revolution and played an important role from 1789 to 1793, only to be driven underground during the Terror and resurface again during the Directory.

It was not confined to the French side of the Channel. Britain, which had watched France with suspicion ever since the invasion of William the Conqueror, was alternately fascinated, challenged, and threatened by France during this period. At the outbreak of the Revolution, the democratic Protestant British, impressed by the writings of the *philosophes*, were largely supportive, feeling that their neighbours had for far too long born the outrageous excesses of absolute monarchy and the 'yoke' of the Church of Rome. But as revolutionary ideals gave rise to increasing amounts of bloodshed, British opinion and the Whig party were polarized by the views of Edmund Burke. The monarchy and ruling classes were shaken by the new social order which was rapidly asserting itself across the Channel led by the 'frightful' *sans culottes*; the reform movement was shelved, and Britain, fearing both the expansion of French power on the Continent and the possibility of invasion, declared war on France in 1792. The horror with which the British received news of the Terror and the execution of the king gave rise to one of the most brilliant and vicious caricatures of the era, James Gillray's *The Zenith of French Glory* (1793) in which a *sans culotte* plays a fiddle while the King is decapitated and Paris burns.

The almost complete rupture between the two countries, which only ended in 1815 with the defeat of Napoleon at the Battle of Waterloo, ensured that there was little or no travel between Britain and France for a generation. Each viewed the other's political and social life through the eyes of the brilliant propagandists who were active on both sides.

Caricatures popular on both sides of the Channel

Since this period happily corresponded with the 'golden age' of caricature in Britain, witty and devastating images were created by the leaders of the movement James Gillray, George Cruikshank, and Thomas Rowlandson, as well as by many lesser figures. They were etched and sold, plain or hand-coloured, in the print shops which surrounded St. James's, Piccadilly. On any given day, upper and middle class strollers pressed against the multi-paned Georgian shop windows savouring the latest sheets. Never before in the history of the medium had such deliciously gaudy productions with their brick reds and shocking pinks, been produced.

The British viewed the French as scrawny, vain, preoccupied with women and fashion, and the eating of unspeakable food. After his meteoric rise to power in 1799 which brought the period of Revolution to an end, Napoleon became the prime target of British political satire. As his control over the Continent grew, caricaturists shrunk his stature proportionately, finally reducing him to a pygmy. "Little Boney" became a familiar figure in such English prints as Rowlandson's *The Devil's Darling* (1814).

After the Battle of Waterloo in 1815 the British flocked to France, visiting the Salons at the Louvre, sampling French cuisine, gawking at the latest Paris fashions, and trying out the new roller-coasters in the amusement parks. French *amateur* etchers, inspired by the British prints, made exquisitely etched and delicately coloured Neoclassical caricatures during the period 1815-20, many of them directed at the foibles of British travellers who were depicted as philistine, coarse, and gluttonous, with no fashion sense. The portly image of "John Bull" was familiar on both sides of the Channel.

The Art Gallery of Ontario has been building a collection of caricatures for the past twelve years, thanks to the establishment of a fund for this purpose by the Trier-Fodor Foundation. It is from this group of material that the exhibition *Face à Face* has largely been drawn.

This exhibition is of special interest in Canada. At a time when the British had so recently conquered New France, and when enmity between the two countries was at a peak, the biting satires which were created by each of the other, revealed and perpetuated stereotypes on both sides.

It is thanks to the vision of Claudette Hould that the two exhibitions, *Images of the French Revolution* and *Face à Face* are being shown together, in Québec City, Toronto, and Winnipeg. From the outset they have involved close collaboration between scholars and museums in Québec and Ontario. It is much to the credit of Denis Martin, curator of prints and drawings at the Musée du Québec, that they were so splendidly installed for their grand opening in Québec City in February. On opening night there was a feeling of deep satisfaction among those involved in bringing this about thus laying the stereotypes to rest.

Images of the French Revolution is accompanied by a major publication in French and English containing essays by Claudette Hould, Denis Martin, James Leith, McAllister Johnson, and Michel Grenon. *Face à Face* is accompanied by an English catalogue with an introduction by Professor James Leith of Queen's University in Kingston, and entries by Andrea Joyce. A translation of the introduction is published in a special edition of *Muséoclips* produced by the Musée du Québec. Labels in both exhibitions will be bilingual.

Dr. Katharine Lochnan is curator of prints and drawings at the AGO.

Images of the French Revolution and Face à Face, Margaret Eaton and Trier Galleries, July 14 – September 10.

JULY • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	On Mondays the Gallery, The Grange, the shops, including The Coffee Shop, are open. The Restaurant and the Member's Lounge are closed.	Gallery Talks and Tours twice daily. Visites Commentées le dimanche à 14h30.	On Wednesdays the fully licenced AGO Restaurant and patio is open for dining.	The AGO is accessible to disabled people and a number of wheelchairs are available.	New memberships and renewals are processed quickly at the Membership Centre in the Lobby.	**1** For Kids *Summer Hands On* / 11 am – 4 pm
2 Exhibitions *International Contemporary Art: Recent Acquisitions and Promised Gifts* / continues	**3** Interested in becoming a volunteer at The Grange? Call 977-0414, ext. 263.	**4** For Kids *Summer Hands On* / 11 am – 4 pm	**5** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm	**6** For Kids *Summer Hands On* / 11 am – 4 pm	**7** For Kids *Summer Hands On* / 11 am – 4 pm *Artful Conversation* / 11:15 am & 2 pm	**8** For Kids *Summer Hands On* / 11 am – 4 pm
9 Exhibitions *Recent Acquisitions in Prints and Drawings* / closes	**10** Exhibitions *Selections from the Klamer Family Gift of Inuit Art* / continues	**11** For Kids *Summer Hands On* / 11 am – 4 pm	**12** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm	**13** For Kids *Summer Hands On* / 11 am – 4 pm	**14** Exhibitions *Face à Face* / opens *Images of the French Revolution* / opens For Kids *Summer Hands On* / 11 am – 4 pm *Artful Conversation* / 11:15 am & 2 pm	**15** For Kids *Summer Hands On* / 11 am – 4 pm
16 *Sunday Start with Art* / 11 am	**17** The AGO Book Shop carries fascinating artists' biographies.	**18** For Kids *Summer Hands On* / 11 am – 4 pm	**19** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm Club AGO *Young at Art* / 7 pm Theatre *The Scarlet Pimpernel* / 8 pm	**20** For Kids *Summer Hands On* / 11 am – 4 pm Theatre *The Scarlet Pimpernel* / 8 pm	**21** For Kids *Summer Hands On* / 11 am – 4 pm *Artful Conversation* / 11:15 am & 2 pm Theatre *The Scarlet Pimpernel* / 8 pm	**22** For Kids *Summer Hands On* / 11 am – 4 pm Theatre *The Scarlet Pimpernel* / 2 pm & 8 pm
Theatre *The Scarlet Pimpernel* / 2 pm & 8 pm **23**	Special items for cottage living at The Impulse Shop. **24**	**25** For Kids *Summer Hands On* / 11 am – 4 pm	**26** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm Lecture *David Bindman on the French Revolution* / 8 pm	**27** For Kids *Summer Hands On* / 11 am – 4 pm	**28** For Kids *Summer Hands On* / 11 am – 4 pm *Artful Conversation* / 11:15 am & 2 pm	**29** For Kids *Summer Hands On* / 11 am – 4 pm Gallery Talk *Signed for the hearing impaired* / 2 pm
30 Exhibitions *Everyday Use of the Word* / closes	**31** Choose summer accessories in hot and vibrant colours from The Jewellery Shop.					

THE COLLECTION IN FOCUS

Portrait of Young Girl with Carnation by Rotius

BY FRANCIS BROUN

THE CHARMING *YOUNG GIRL WITH CARNATION* IS ONE of the best examples of a 'status' portrait in the AGO's Collection. What we see here is not so much a four-year-old child (the picture is inscribed on the back "aetatis 4") but a miniature adult, weighed down by all the trappings of respectability to indicate her present and future status in society. Portraits of this type run the risk of becoming stiff and lifeless, devoid of any real individuality or emotion, and so it says much for the artist's skill that he was able to go beyond the expected formal conventions and produce a work that is really a very sympathetic and sensitive portrayal of childhood.

The girl's rather forlorn expression may be related to the fact that this portrait was almost certainly commissioned to mark the occasion of her engagement. The little finger of her left hand is ostentatiously crooked to show off her ring, while the same hand is used to pluck a carnation, the symbol of pure love which often appeared in portraits to signify betrothal. The figurine within the flowers is Abundance, carrying a cornucopia, who will ensure her 'protégés's' fruitfulness and prosperity. In the background we can see a peacock, at once the Christian symbol of immortality and an attribute of Juno, wife of Jupiter, who was the pagan goddess of marriage. There is even a small church, barely visible in the distant landscape.

The engaging quality of the portrait is superbly complemented by the artist's finely wrought technique. The background is quite loosely painted, but the costume and jewellery are treated with an almost relentless attention to detail. The transparent quality of the lace is expertly achieved, and there is a nice touch in the polished shoe that can just be seen beneath the girl's voluminous skirts. Such meticulous craftsmanship provides a striking contrast to the bravura brushwork of artists like Frans Hals and Rembrandt, who died in the same decade as Rotius. Apart from their technical virtuosity Hals and Rembrandt are of course also revered today for their psychologically insightful portraits, but both fell from favour in the 1650s and 1660s as fashionable taste demanded the more factual records of material success that painters like Rotius were able to provide.

Jan Albertsz. Rotius (Dutch, 1627-66), *Portrait of Young Girl with Carnation*, 1663; oil on canvas, 118.1 x 96.5 cm. AGO. Gift of Miss L. Aileen Larkin, 1945.

Jan Albertsz. Rotius is now virtually unknown, and even in his own day his reputation can hardly have extended far beyond the limits of the small town where he spent most of his life. The quality of his work thus illustrates the extraordinarily high standards that were achieved even by minor artists in seventeenth-century Holland.

Very few details about Rotius's life can be gleaned from local records, and even his name has only recently been standardized after passing through a bewildering variety of spellings. He was presumably born shortly before October 20, 1624, when he was baptized in Medemblik, about thirty miles north of Amsterdam. He lived there until soon after his marriage to Maertje Jonge late in 1643, when he moved all of ten miles to his wife's home town of Hoorn. Between 1644 and 1656 they had seven children, only three of whom grew to adulthood. On October 16, 1666, Rotius made his will, and although he was only forty-two years old this action may have been prompted by ill health since he died a few days later. He was buried in his father-in-law's tomb on November 1, 1666.

These bare facts tell us nothing about his character, and an early biographer is not too helpful in telling us that he was a modest man and an industrious worker. Equally little is known about his artistic training, although it has been suggested that he was a pupil of Pieter Lastman, Rembrandt's teacher in Amsterdam. Even if this were true he is not likely to have learned very much – when Lastman died in 1633, Rotius was only nine years old!

In a way the point about a painter like Rotius is that he never really displays a strong artistic personality, and so there was no chance that he would offend anyone's taste or sensibilities. Essentially he was as conservative and workman-like as his patrons, and so his portraits were in constant demand. His wife's relatively high birth was no doubt useful in getting him his first commissions in Hoorn, and he painted many of the town's dignitaries either individually, with their families, or in groups, proudly displaying their sense of civic responsibility as members of the local militia.

Dr. Francis Broun is education officer/lecturer with the AGO's adult programs, Education Services.

AUGUST • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	On Mondays the Gallery, The Grange, the shops, including The Coffee Shop, are open. The Restaurant and the Members' Lounge are closed.	**1** For Kids *Summer Hands On* / 11 am – 4 pm	**2** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm	**3** For Kids *Summer Hands On* / 11 am – 4 pm	**4** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm	**5** For Kids *Summer Hands On* / 11 am – 4 pm
6 The AGO gift admission voucher is the perfect $5 gift. Available at the Gallery shops.	**7** During the summer The Grange is also accessible through its front door on Grange Park.	**8** For Kids *Summer Hands On* / 11 am – 4 pm	**9** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm	**10** For Kids *Summer Hands On* / 11 am – 4 pm	**11** For Kids *Summer Hands On* / 11 am – 4 pm *Artful Conversation* / 11:15 am & 2 pm	**12** For Kids *Summer Hands On* / 11 am – 4 pm
13 Exhibitions *International Contemporary Art: Recent Acquisitions and Promised Gifts* / closes *Klamer Family Gift of Inuit Art* / closes	**14** Visit The Coffee Shop for lunch, snacks, or refreshments.	**15** For Kids *Summer Hands On* / 11 am – 4 pm	**16** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm Club AGO *Young at Art* / 7 pm	**17** For Kids *Summer Hands On* / 11 am – 4 pm	**18** For Kids *Summer Hands On* / 11 am – 4 pm *Artful Conversation* / 11:15 am & 2 pm	**19** For Kids *Summer Hands On* / 11 am – 4 pm
20 *Sunday Start with Art* / 11 am	**21** The Henry Moore Sculpture Centre features original plasters, bronzes, and graphics from the Gallery's outstanding Moore collection.	**22** For Kids *Summer Hands On* / 11 am – 4 pm	**23** For Kids *Summer Hands On* / 11 am – 4 pm *Rendezvous with Art* / 6 & 7:30 pm	**24** For Kids *Summer Hands On* / 11 am – 4 pm	**25** For Kids *Summer Hands On* / 11 am – 4 pm *Artful Conversation* / 11:15 am & 2 pm	**26** For Kids *Summer Hands On* / 11 am – 4 pm Gallery Talk *Signed for the hearing impaired* / 2 pm
27 Pure wool coasters from Nova Scotia are available at The Impulse Shop.	**28** New memberships and renewals are processed quickly at the Membership Centre in the Lobby.	**29** Meet for refreshments or a light lunch in the elegant Members' Lounge.	**30** *Rendezvous with Art* / 6 & 7:30 pm	**31** Take home your favourite film classic or film on art from the E. P. Taylor Audio-Visual Centre.	Gallery Talks and Tours twice daily. Visites Commentées le dimanche à 14h30.	The AGO is accessible to disabled people and a number of wheelchairs are available.

Exhibitions

Face à Face: French and English Caricatures of the French Revolution and its Aftermath

Margaret Eaton Gallery
July 14 – September 10

This exhibition of 75 French and English caricatures covering the period from 1770 to 1883 marks the 200th anniversary of the French Revolution. Drawn almost entirely from the Trier-Fodor Collection it includes works by such popular caricaturists as James Gillray, Thomas Rowlandson, George Cruikshank, Jean-François Bosio, and Auguste Bouquet. First opened at the Musée du Québec in conjunction with the *Images of the Revolution* exhibition in January 1989.

Organized and circulated by the AGO.

Images of the French Revolution

Trier Galleries and Zacks Corridor
July 14 – September 10

A visual presentation of the history of the French Revolution as well as certain aspects of the history of engraving during the decade 1789-99. Contains approximately 150 woodcuts, engravings, and etchings drawn from collections in Québec and France, including the Bibliothèque nationale de Paris, Musée Carnavalet de Paris, and the Louvre.

Organized by the Musée du Québec.

International Contemporary Art: Recent Acquisitions and Promised Gifts

Sam and Ayala Zacks Wing, North Galleries
through August 13

This exhibition celebrates not only the most recently acquired works that have entered the collection through gift or purchase, but also a selection of works by major international artists that have been pledged to the Gallery as future gifts by local collectors.

Includes work by such acclaimed artists as Jenny Holzer, Cindy Sherman, Markus Luperz, Giuseppe Penone, Walther Dahn, Claes Oldenburg, Michelangelo Pistoletto, and many others.

Selections from the Klamer Family Gift of Inuit Art

Restaurant Corridor
through August 13

In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. These changing installations focus on different themes found in Inuit art.

Recent Acquisitions in Prints and Drawings

Margaret Eaton Gallery
through July 9

This exhibition is a popular biennial event that features recently acquired prints and drawings obtained either as gifts or by direct purchase.

Included are works from one of the most important print and drawing collections ever formed locally which were recently bequeathed to the AGO from the estate of the late Dr. Gilbert Bagnani. Among the works are a complete second edition of Piranesi's *Carceri* (Prisons) and works by Parmigianino, Canaletto, and Bellotto.

The Everyday Use of the Word

Signy Eaton Gallery
through July 30

The title refers to a work by Toronto artist Gordon Lebredt commissioned by Philip Monk, AGO's curator of contemporary Canadian art. The project is presented in the context of the Permanent Collection, and rather than being an exhibition, it is an installation that takes the Permanent Collection as its subject.

Supported by the Canada Council.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries

Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries

Selections of Canadian historical art from the Permanent Collection.

J. S. McLean Gallery

New re-installation of works by the Group of Seven from the Permanent Collection, complete with such interpretive aids as audio-tapes and computers.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection. Special installation by Gordon Lebredt continues through July 30.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the months of July and August. Dates are subject to change.

The 1950s: Works on Paper

Rodman Hall Arts Centre, St. Catharines
through July 9

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Art Gallery of Nova Scotia, Halifax
through July 16

Staffage to Centre Stage: The Figure in Canadian Art A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario

Art Gallery of Windsor
July 1 – August 13

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Musée des beaux-arts de Montréal
July 28 – September 3

Ron Martin 1971-1981: A Fraser Elliott Canadian Contemporary Exhibition

Vancouver Art Gallery
August 2 – September 25

The 1950s: Works on Paper

The Gallery & Library, Cambridge
August 3-29

Boris Anisfeld "Fantast-Mystic": Twelve Russian Paintings From the Collection of Joey and Toby Tanenbaum

Laurentian University Museum and Arts Centre, Sudbury
August 16 – September 9

Staffage to Centre Stage: The Figure in Canadian Art A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario

Chatham Cultural Centre
August 26 – October 1

"Artists with their Work" Programs

Andreas Gehr: Sculpture

Thunder Bay Art Gallery
continuing to July 2

Tom Benner: Sculpture

Sarnia Public Library and Art Gallery
continuing to July 3

Joan Krawczyk: Painting

Forest City Gallery, London, Ontario
continuing to July 8

Joanne Tod: Painting

Lynnwood Arts Centre, Simcoe Friendship Festival
July 7-30

Akira Yoshikawa: Installation

Art Gallery of Algoma, Sault Ste. Marie
August 17 – September 17

FASTWÜRMS: Installation

Oakville Galleries: Centennial Gallery
August 17 – September 24

Scaled to the Body: Group sculpture exhibition with Magdalen Celestino, Dyan Marie, Irene Xanthos, Shirley Yanover, and Akira Yoshikawa

The Art Gallery of Peterborough, Peterborough Festival of the Arts
August 31 – October 8

Speakers' Service

French Printmaking of the Eighteenth Century

Brenda Rix
Thunder Bay Art Gallery
June 14

Portraiture – with special reference to J. S. Sargent and Augustus John

David Wistow
Art Gallery of Northumberland, Cobourg
August 16

The 1950s: Works on Paper

Christine Boyanoski
The Gallery & Library, Cambridge
August 17

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group

tours contact the Education Scheduling Office at 979-6601. Join us during July and August:

Monday to Thursday at 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am**
Saturday at 2 pm***
Sunday at 2 pm
Visites Commentées : le dimanche à 14h30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. July's topic: *Images of the French Revolution*; August's topic: *Old Masters Art.*

Theatre

The Scarlet Pimpernel

By Baroness Orczy, new adaptation by Beverley Cross. Presented by The Galerie Players, directed by Marie Scott-Baron and Elfreda Wild
The Jackman Hall
July 19, 20, 21, and 22, 8 pm, July 22 and 23, 2 pm

The Scarlet Pimpernel, even as he pretends to be the biggest fop in London and knows the enemy is on his track, continues to bravely snatch helpless innocents from the guillotine during the Reign of Terror.

Join us for this enduring comic drama, starring James Mainprize and Laura Herletz, presented in full costume with period music to complement the current exhibitions celebrating the bicentennial of the French Revolution.

Tickets are $10 for AGO Members and students; and $12 for non-Members.

Cash purchases in person only at the AGO Information Desk during regular Gallery hours beginning July 3 or at The Jackman Hall (McCaul Street entrance) one-half hour prior to performance. No orders or reservations by phone. No refunds. Exchanges in person only if tickets available. Seating on a first-come basis.

Lectures

Shadow of the Guillotine
Professor David Bindman, Westfield College, University of London
The Jackman Hall
Wednesday, July 26, 8 pm
Professor Bindman will speak in conjunction with current exhibitions that feature graphics from the period of the French Revolution and will consider the visual response to the political and social turmoil in France at that time.

Free admission. However, tickets are required and may be picked up in advance at the Information Desk on a first-come, first-served basis.

Gallery School

Advanced Studies in Visual Art
Gallery School
September 1989 – May 1990
Applications by secondary school students are invited for adjudication for entrance to the 1989-90 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the Advanced Studies curriculum gives special attention to those students preparing for post-secondary studies in fine art.

To apply to the program, students should submit 12 original pieces of art or slides, a letter of recommendation from their art teacher or other school official, and a brief statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty four-hour classes are held Saturdays from September 1989 to May 1990. The Advanced Studies in Visual Art program is generously funded by **The Eaton Foundation** with special scholarships provided by **Shell Canada Limited.**

Tuition: $185 for Gallery Members, $225 for non-Members. Call the Gallery School at 979-6621 for further details.

The Travelling Studio
June 25 – August 13
Some places may still be available in the popular Travelling Studio in Drawing and Watercolour for this summer, as of this issue of AGO News. Please contact Steven Bowie, registrar at the Gallery School, 979-6621.

Adult Studio
Gallery School
June 21 – August 10
Some places may still be available for the summer term as of this issue of AGO News. Please contact Steven Bowie, registrar at the Gallery School, 979-6621.

For Kids

Summer Hands On
July 4 – August 26
Tuesday – Saturday, 11 am – 4 pm
This is a unique program where parents and kids can explore art-related activities in an informal, imaginative environment. Come and create a fantasy self-portrait using costumes and props, do a high-tech drawing on a computer, or construct a giant pipe sculpture. Visits to Summer Hands On are limited to hourly sessions, 11 am to 4 pm. Group visits from community centres, daycares, or summer camps must be pre-arranged. Tickets are available at the Information Desk. For more information, please call 977-0414, ext. 402.

Hands On appreciates the generous support of **Atari Canada Corp.**

The Grange

Henri Perré (Canadian, 1828-90), *The Grange*; watercolour on paper, 31.8 x 53.3 cm. AGO. The Goldwin Smith Collection, 1911.

Among the AGO's treasures is The Grange, the oldest surviving brick house in Toronto. Built in 1817 by D'Arcy Boulton Jr., one of the town of York's (Toronto) leading citizens, it has often been described as one of "the handsomest of all the surviving buildings from the period." In 1911 The Grange was bequeathed to the Art Museum of Toronto (later the AGO) as its first permanent home, and began its long service to the artistic life of the city. Painstakingly restored in 1973 as a gentleman's house of the early 1830s, The Grange epitomizes the grace and order of the Georgian period in Upper Canada. Relive Canadian history with a visit to this distinguished house. Free with admission to the Gallery. Entrance to The Grange is through the Gallery and directly from Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call 979-6601. A project of the Volunteer Committee.

Grange Volunteers Needed
Interested in history? Enjoy exploring historic houses? If the answer is yes, why not inquire about volunteer work at The Grange? Applications are now being accepted for those interested in volunteering time in one of Toronto's finest historic houses. If interested in becoming a volunteer at The Grange or in other areas of the Gallery please call the Volunteer Office at 977-0414, ext. 263. It's the first step in adding new and interesting experiences to your life.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

A Harbourfront Happening
Wednesday, September 27, 10:45 am
Tour the new autumn exhibition *In Between and Beyond* at The Power Plant art gallery. Enjoy lunch at a York Quay restaurant and hear about Harbourfront development from the man who knows, David Crombie of the Royal Commission on the Future of the Toronto Waterfront. Tickets with location map and subway and parking information are $20. A project of the Volunteer Committee.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Villas and Gardens of Northern Italy
September 15-30, 1989
This trip will cross northern Italy from west to east, stopping to explore the extraordinary 15th- and 16th-century villas and gardens on Lakes Maggiore and Como, Count d'Annunzio's estate on Lake Garda, and the famous private art collection of Count Thyssen-Bornemisza on Lake Lugano. Following short visits to Padua, Vicenza, and Asolo, we will spend three days in Verona and four in Venice.

Oriental Splendors of Thailand and Bali
October 28 – November 15, 1989
The ancient kingdom of Thailand presents an enchanting world – golden Buddhist temples, grand palaces, floating markets, and colourful tribes. From the modern city of Bangkok we will travel to the ancient capital of Ayutthaya and the Royal Summer Palace, the northern city of Chiang Mai, and Chiang Rai, situated in the lush mountain area of the Golden Triangle. Our next stop will be the island of Bali where religious ceremony and unique artistic expression touch all aspects of daily life. After exploring this captivating island and relaxing by the ocean, our final destination will be the dynamic port of Hong Kong where the mysteries of the east and the sophistication of the west coexist. Miranda Bruce-Mitford, lecturer with the British Museum and Swan Hellenic Tours, will be our expert guide.

Québec City
September 14-17, 1989

Louis Jobin (Canadian, 1844-1928), *Angel with Lyre*, c.1920-24; wood, h. 130.8 cm. AGO. Gift of E. R. Greig, 1925.

Experience our Canadian heritage, art, and architecture, and enjoy a sense of *joie de vivre* on this four-day trip to Canada's birthplace. With David Mendel (M.A., art history) as our guide, we will walk through the Upper and Lower towns and the Ile d'Orléans. This 17th-century walled city is now included on UNESCO's prestigious World Heritage list. We will visit the Place Royale, the Quartier Petit Champlain, the Grand Séminaire, Couvent and des Ursulines, and the newly opened Musée de la Civilization designed by architect Moishe Safdie. Highlights include private visits to 18th-century houses (including the residence of General Wolfe during the siege of Québec), a prominent artist's studio, and a private art collection of Old Masters. We'll attend a reception in the Mess of the Citadel and visit the archeological site at the Intendant's Palace. Stay at the luxurious Château Frontenac and sample the famous French Canadian cuisine at several restaurants including the oldest restaurant in Canada – Le Charles Baillargé.

Cambridge Study
March 24 – April 5, 1990
Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks to live and study in Clare College. Attend evensong and lectures on literature, art, and architecture, and gardens. Visit historic pubs, stately homes, cathedrals, and parks in full spring bloom.

Looking Ahead...

Texas, Spring 1990
Explore the Texas art scene. In Fort Worth visit the famous Kimbell Art Gallery and the Amon Carter Museum of Western Art. We will also visit the Dallas Museum of Fine Arts and the McNay Institute plus the Witte Museum in San Antonio.

The Danube River Cruise
September 5-19, 1990
Cruise the Black Sea and the Danube River through seven countries from Istanbul to Vienna.

Yugoslavia
May 1990
Experience the art of this beautiful country of mountains. Visit Byzantine monasteries, the charming seacoast cities of Dubrovnik and Split, and the islands of the Adriatic.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young at Art
Recent Contemporary Acquisitions
Wednesday, July 19, 7 pm
Join Club AGO for a tour of recent contemporary acquisitions of the Permanent Collection. After the tour meet outside on The Restaurant patio for drinks and conversation. Tickets for the tour must be purchased or reserved in advance. Club AGO members free, and nonmenbers $4. For information and tickets please call the Volunteer Office at 977-0414, ext. 411.

Young at Art
Face à Face
Wednesday, August 16, 7 pm
Club AGO marks the two-hundredth anniversary of the storming of the Bastille with a tour of the exhibit *Face à Face: French and English Caricatures of the French Revolution and Its Aftermath*. After the tour join Club AGO on The Restaurant patio for tea, coffee, and French pastries! Tickets are $7.50 for Club AGO members and $10 for non-members and must be purchased in advance. For tickets please call the Volunteer Office at 977-0414, ext. 411.

Club AGO Gallery Hop
Wynick-Tuck Gallery
Thursday, August 10, 7-9 pm
Meet Club AGO at 80 Spadina Avenue for a talk at the Wynick-Tuck Gallery. All welcome.

Members' Activities

Tickets for Membership Programs
For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Sunday Start with Art
Face à Face
July 16 and August 20, 11 am
To mark the two-hundredth anniversary of the storming of the Bastille on July 14, 1789, the exhibition *Face à Face: French and English Caricatures of the French Revolution and Its Aftermath* celebrates caricatures covering the period 1770 to 1820. The exhibition provides unique insights into the political, social, and cultural life of England and France in this period when artists used art as a weapon of critical commentary and mercilessly lampooned Napoleon Bonaparte and John Bull and family. Tour tickets are $6 and must be purchased in advance.

Shops and Services

AGO Book Shop
Biographies by art historians or close associates often provide the most fascinating insights into the art and life of important artists. Recently published titles available at the AGO Book Shop include *Rembrandt's Portrait* and *Wicked Lady: Salvador Dali's Muse*, both hard cover, $30 each.

Art Rental and Sales Gallery
The Art Rental and Sales Gallery encourages clients to live with a work before committing themselves to a purchase. The first three months' rental is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop
Life in cottage-country is July's theme at The Impulse Shop. Perk up your cosy corners with handmade, 100% pure wool coasters from Nova Scotia. Create elegant evening dining ambience with our tinware sconces and keep small visitors busy with colouring books and other art-related toys and games. Collect your summer memories in our beautiful new stencilled journal. A project of the Volunteer Committee.

The Jewellery Shop
For summer fun choose necklaces, bracelets, and earrings in hot and vibrant colours or black and white for drama and elegance. Children of all ages will delight in our novelty jewellery, reasonably priced for the 'young at heart'. A project of the Volunteer Committee.

The Reproduction Shop
Be sure to stop by The Reproduction Shop when visiting the Gallery. We have an extensive selection of Canadian and international fine art reproductions and posters. Framing is available. A 10% discount on sales of $10 and over to Members. A project of the Volunteer Committee.

Give the Perfect $5 Gift
A gift admission voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift for your out-of-town friends visiting Toronto this summer. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in The Reproduction Shop, The Impulse Shop, the AGO Book Shop, or in The Restaurant, and a chance at a free membership. Purchases can be made at the Gallery shops. Quantity discount. Inquire at the Volunteer Office 977-0414, ext. 263. A project of the Volunteer Committee.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant
The popular main-floor dining room and charming patio offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Centre
Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People
Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Behind the Scenes

AGO Attendance Figures Reach New High

AT A RECENT GATHERING OF THE COLLEGE OF Founders, Director William Withrow's announcement about a sixteen per cent increase in the attendance level over last year drew an enthusiastic round of applause. In 1988, 450,000 people visited the Gallery, a figure which has been surpassed only two times in 89 years of AGO history.

"Although there were no big blockbuster shows in 1988, we can partly attribute the rise to the rich and varied program of historical and contemporary exhibitions, including *Hans Holbein, The New Yorker, Picasso,* and *Gerhard Richter*, each with its own special appeal," said Elizabeth Addison, head of marketing and communications at the AGO. "Every facet of the Gallery – the various education programs, courses, lectures, films, family programming, and special events – was instrumental in its own way to bring about this achievement. There was also tremendous media support over the past year in so far as building public awareness and encouraging visitors from all parts of the globe."

The highest attendance ever recorded in the history of the AGO was over one million visitors in 1979, the year the exhibition *Treasures of Tutankhamun* was held. The second highest attendance figure was recorded during the 1980-81 fiscal year when two major exhibitions opened, *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism*, and attendance peaked to over 642,000.

ART GALLERY OF ONTARIO

JULY/AUGUST 1989

AGO NEWS

Behind the Scenes

Starry Nights in Black and White

UNDER A CEILING OF SHIMMERING CASCADING STARS and surrounded by silhouette cutouts of the Toronto skyline, 230 guests dressed elegantly in black and white, gathered in The Walker Court on April 28, for the fourth annual Black and White Ball. Organized by the Junior Committee of the Art Gallery of Ontario as a major fundraising event, each guest paid $175 for the privilege of sipping champagne, dining at beautifully set tables, and dancing to the music of the Guido Basso Band. Twenty-five-thousand dollars worth of prizes, all donated by the local business community, were given away in the Black and White Raffle, that this year included such exciting prizes as a European cycling and walking tour for two donated by Butterfield and Robinson, two economy airfare tickets donated by Wardair Canada, a pair of gold and diamond earrings courtesy of A. Rosenthal Jewellery Inc., and a night at the SkyDome for a party of sixteen in Trilon's private Skysuite donated by Trilon Financial Corporation. The sponsor of the evening, for the third consecutive year, was Gordon Capital Corporation. More than $50,000 was raised at this glittering fun-filled event towards the purchase of works of art for the AGO Collection by internationally recognized contemporary women artists.

Members' Day at McMichael

ALL AGO MEMBERS WILL RECEIVE A SPECIAL WELcome at the McMichael Canadian Collection in Kleinburg on September 23 when this unique, picturesque gallery, which houses one of the finest public collections of works by the Group of Seven, will open its grounds and facilities for AGO and McMichael members. Getting there will be easy with shuttle buses operating between the McMichael gallery and Yorkdale subway station all day, making this fun-filled event in the country accessible for everyone. Activities will commence at 10 am and,

PHOTO: JOHN KEEVES

until about 4 pm, will centre around programs suitable for children and families, while from 4 pm to 7:00 pm programs will cater to an adult audience. A variety of imaginative entertainment is being planned, from sketching and photography walks along the nature trails, face painting and gallery tours, films and videos on Canadian art, quizzes and workshops, music and performances, and much more. The September issue of *AGO News* will carry a full and detailed program; so be sure to keep your calendar open and join us at McMichael on Saturday, September 23.

Club AGO Bicycle Tour

DESPITE THE RAIN, SNOW, AND COLD WEATHER, SEVENty intrepid cyclists gathered in front of The Grange for Club AGO's first annual *On the Go for AGO* bike tour on Sunday, May 7. Accompanied by tour guides well acquainted with the history and significance of each sculpture and mural marking the route, participants rode to ten of Toronto's more memorable public art sites. Highlights of the tour and the on-the-spot art talks included Eldin Garnet's controversial sculpture group in front of the new Metro Toronto Police Station at College and Bay; Joe Fafard's *Pasture*, a bull and cows resting in front of the Toronto-Dominion Centre; and artist Bill Wrigley speaking about his mural on Widmer Street at Adelaide.

Dripping wet cyclists, docents, and volunteers descended on artist Charles Pachter's home and studio after the tour for a well deserved party and barbeque. Club AGO would like to thank Naya Water, Upper Canada Brewery, and Christie's for their assistance in making the event a success.

NEW FACES continued from p. 1

Christina is already participating in the planning of a video gallery which will be located off the new contemporary gallery in Stage III. She brings to the AGO an awareness of the issues particular to the area of video art, and personally hopes to contribute to this new focus in the contemporary area by providing an explicatory, critical function through well conceived, in-depth projects concerning video art.

Michèle Thériault, recently arrived from Montreal, brings to the Art Gallery of Ontario a fresh point of view. Her experience in a region culturally distinct from Toronto and her sensitivity to the differences between the two major art centres of Central Canada will make a valuable contribution to the department of Contemporary Canadian Art.

After obtaining degrees from the University of Ottawa and Concordia University where she specialized in the history of art, Michèle did research on two exhibitions at the National Gallery of Canada in Ottawa: *Esthétiques modernes au Québec* and *Le livre illustré au Québec*. She gravitated toward the contemporary field through jobs at the Saidye Bronfman Centre, Montreal, and as co-director of Galerie 13, a gallery in Montreal which showed the work of young Quebec artists. Michèle has also done freelance curatorial work, and most recently was curator of a corporate art collection in Montreal. She was attracted to the contemporary field by the nature of the artistic community in Montreal which she describes as particularly rich and vibrant.

Michèle hopes to expose art audiences of Toronto to regional differences in Canadian art by exhibiting the work of other regions, giving Ontario artists and their work a national context. She is currently working on a show for the "Perspectives" series, which will feature Roy Arden of Vancouver and Dominique Blain of Montreal whose art is photo-based.

Michèle and Christina join the other assistant curators, Michael Parke-Taylor and Christine Boyanoski. Michael, formerly curator at the Norman Mackenzie Gallery in Regina (1980-85) where he organized a large number of exhibitions including *André Derain in North American Collections* and *Prints by Rodolphe Bresdin*, has been at the Gallery for a year and a half as assistant curator of prints and drawings. He recently guest-curated an exhibition for the Winnipeg Art Gallery entitled *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald 1942 to 1956* which is now touring the country. Michael is currently working on projects that include an article on the prints of Robert Michel and two travelling exhibitions, *Confrontations of Form* and *Prints by Jacques Villon*. His interest and strength in twentieth-century art contribute to the ongoing interpretation of the Permanent Collection. Christine Boyanoski, assistant curator of Canadian historical art is organizing an exhibition entitled *Permeable Border: Art of Canada and the United States 1920-1940*. It will place Canadian art of that period in a North American context, and coincides with the annual conference of the American Studies Association, to be held in Toronto this November.

The newest member of the curatorial staff, as of May 1, is Nancy Minty, who has been recently appointed assistant curator, European painting and sculpture. She is a graduate of the University of Toronto, has had experience at the Montreal Museum of Fine Arts, and in 1987 was a graduate assistant to the curator of Dutch art at the Metropolitan Museum of Art, New York.

Christine Boyanoski is assistant curator of Canadian historical art at the AGO.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50.
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

New Gallery Hours
Gallery will be open on Mondays, May 22 through September 4.

Gallery Hours
Monday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm.

The Grange Hours
Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours.

Open for business Tuesday. Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm. Wednesday from noon – 9 pm. Closed Mondays.

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